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By Max Hayward

"Walks with Pushkin" is a literary study par excellence, being at least of all concerned with Pushkin's life as such, but rather with his poetic nature in its deepest essence. It assumes the familiarity with Pushkin's work of an educated Russian—and much of it is concerned to overthrow the commonplace notions that often accompany this familiarity. In this sense it is a revolutionary study, in which, by exploring deeper layers and recesses, challenges accepted ideas and preconceptions. Pushkin's life is unique; for the Russians of his time, he was the epitome of the comprehensive and all-pervasive, the creator, not only of their literature, but of the national consciousness, the measure of the greatness of Russia. And yet there has always been a good deal of contention about how to interpret a figure so universal and so ungraspable, and a natural tendency to emphasize one aspect at the expense of others. Perhaps he has been commonly and insistently he most often presented as a "progressive" poet, a friend of the Decembrists, a friend of the Gentry, a sympathizer with the common people, the first Russian realist, and

His fascination with Peter the Great (the subject of one of his greatest poems, *The Bronze Horseman*), and of several other works) was based not only on the fact that Peter's god-on-earth had been aware that, like Peter, he was an elemental force, bringing a new universe into being. Modern Russia, Pushkin wrote, was born from his hand; he dedicated its language and nuclei to its subject-matter, and he is omnipresent in it. He was chosen by fate and prepared by his very nature to represent them in his poetry, as Shylock did in *The Merchant of Venice* (lines 10-11) to perform this task.

Pushkin's poetry thus formed the material of his art, bearing the same relation to it as bricks and blocks of masonry to a building. The crucial thing was the poetic use of the material, as he imposed order upon it, as he imposed order on these materials. He was conscious of creating harmony out of chaos, out of the jumble of things and men, it was the artist's function to do this, to create, and in this sense his work is pure art—as Sluyevsky puts it—because it was unattached, at the service only of itself ("the spirit strives where it will"). This is Shostakovitch's idea.

Pushkin's reference to Apollo in the poem quoted above is not a mere figure of speech, but an indication of his belief that as a poet he was "possessed" and that his inspiration sprang from deep, elemental sources—when "called

Sinyavsky's essay goes far beyond the narrow confines of explaining the uncanny power of poets have exercised not only on the minds of the Russian state, but also over the minds of its most repressive rulers. It is Pushkin who first established an authority which secured for them—Stalin hesitated to kill him—delirium (and, on some occasions, delirium in Nadezhda Mandelstam's memoirs, may have had something to do with Pushkin's "shrill" tone), by touching Pushkin and Akhnatova. It was, therefore, Pushkin that the Word, embodied in poetry, became almost a sanct in the literal sense, evoking feeling akin to religious awe. It is Pushkin who, by his spiritual power equal to the Word in the temporal domain, for the reason, in the Soviet period, for two poets were able to survive the repositories of attempted assassinations, and who, by his example, made possible without Pushkin's spiritual legislator even in death: he held down that the spirit, whose word he was, is absolutely the Sinyavsky's general conclusion is that Pushkin's true significance lies not in the fact that he was one of this remarkable cossy one of why Pushkin should have been chosen companion in Sinyavsky walks round the camp compass while he was serving his long term in the Gulag, but in the fact that the "secret freedom" bequeathed by the poet to all Russian writers. This is essentially a study of spirit and Russian literature at origins—and, by implication, of the spiritual power of the word.



It has always been tempting to think of Gogol as Pushkin's anti-poet. In a way it is true: Gogol might well seem to have been the one who diverted Russian literature from the path of poetry to prose, which it was not to forsake until the end of the century. He would like to come under Gogol's "Creative" in Dostoevsky's celebrated phrase; at the same time, if Pushkin breathed life into the pagan forms borrowed by a previous generation, and established literature as a secular, autonomous realm in its own right, it was to argue against Gogol, the first to secularize it again: after his comic masterpieces, *The Inspector General* and *Dead Souls*, he renounced literature for preaching and prophecy in his *Selected Pages from a Correspondence with Friends*. Unlike Pushkin, who could not resist the siren callings of a cracked pot suddenly afflicted with religious mania. In retrospect he himself seems to have initiated the tendency of leading Russian writers to remember, perhaps anachronistically, the prophet Isaiah in particular, at times when, unless they could find ordinary practical purposes, the word was the Word of God alone, and its use for more entertainment would have been a sinful pervertance to be denounced by the Church. Together with the anticlerical

Pushkin himself, it could be said, launched Russian literature on the path of the "natural school," or "realism"—whose paternity is attributed to Gogol in every textbook with its inborn propensity abjure belles-lettres for the serious business of saving one's soul in this world. There was a single thread of development from Gogol to Tolstoy (and beyond). As Shinyavsky points out, in their respective "Confessions" both Gogol and Tolstoy depicted in remarkably similar terms the melancholia that pervaded their abandonment of literature for earnest moral commitment; both were "disillusioned"; both "rationalized" precepts from Christianity, losing touch with its true meaning in the process. But there is

Hence, Gogol's fascination with the visual; in *Portrait* a painted image becomes an apparently anonymous presence—a kind of zombie. (Sinyavsky does not invent the analogy, but he does not mention what it meant for Gogol; it suggests something almost exactly like voodoo.) This archaic, prehistoric quality of Gogol's sensibility in magical intuition, makes his true self (not just a *Welterbe* *serger*) who on the threshold of the modern technological age, when the potential of the new society of science was dimly beginning to penetrate the consciousness, to see the unconscious as the vision of something latent in the reality around him: man as an automaton, an animated corpse.

commissar-twin emanations are instruments of the same sorcery (seen in such a light, the Revolution was thus nothing but Satan's remedy for his own mischief). Gogol's horrorstruck perception of it, was ontological and to reduce to the particular social manifestations still only looming on the horizon in his day would he simplify imperversably, but all this has happened in the century, and his death in 1852 nevertheless brings his insularism into sharp relief, did he then, as he has, look backwards, an undeniable quality of clairvoyance.

It is a striking feature of Russian literature—which it perhaps owes in part along with so much else, to the pre-ailing genius of Pushkin—that it is as if it were, a single enterprise in which no one writer can be said to be best known through the medium of a single prism constituted by all the others taken together; a large generation consciously takes up the motifs of its predecessors, responds to them, echoes them, and so on, in times consumed with the light of the same burning historical and contemporary concerns. Gogol, for instance, has been "consummated" in the Soviet era by the most fantastic literature.

and in all other senses—prose was
of the twentieth century: Mikhail
Bulgakov's *The Master and Mar-
rita*. By a baleful inversion, Bul-
gov's Woland stands in a hypostatic
relationship to Chelchikov,
resembling that of Father to Son.
The obsessive theme of evil in Russian
literature is in this way at
represented in truly adequate
fashion by the Prince of Darkness
himself—who is able to read

[illegible]

may hope that in good time he will turn his attention to Bulgakov, one who could speak about him with greater authority than Sinyavsky, who in his own imaginative writings—"The Idiot" and "Cancer Stories"—"The Makepeace Experiment"—has found some reser-

R G BARRY AND R J CHORLEY
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Gods, graves and ancestors

By Bryan Wilson

ROBERT J. SMITH:

Ancestor Worship in Contemporary Japan
266pp. Stanford University Press/Oxford University Press. £7.25.

CARMEN BLACKER:

The Catapla Bow: A Study of Shamanistic Practices in Japan
376pp. Allen and Unwin. £8.75.

Modernization has occurred perhaps more rapidly and apparently with less social disruption in Japan than in any other country. The Japanese ability to imitate, adapt and indigenize foreign ideas and institutions produces a curious blending of ancient and modern. The past survives in a measure still—most of all, perhaps, in religion, even though here and there is both modernization and decay as a consequence of the processes of technical innovation and functional rationalization that have steadily muddied religious practice into a morass of marginal phenomena in all advanced societies. Neither social structure nor constitutional order are now legitimized by religious myth: religion persists only as an optional activity in private life.

Secularization is an underlying assumption of Robert J. Smith's *Ancestor Worship in Contemporary Japan*. Although ancestor worship is still yet uncommon in Japan, it is now far from universal, and in urban centres it declines because of the high incidence of "branch" houses or entirely new houses—the houses of second or subsequent sons who, since they inherit no property from the main house, have neither the right nor the obligation to maintain the ancestor cult.

Because of the fusion of ancestor worship and Buddhism, Japanese cosmology is difficult to delineate. The relation between spirit and god is not systematized and their functions are unclear. When some men are said to become gods, while others become buddhas; when the deification of ancestors is only a slightly more common than the ancestorization of deities, then coherent theology is impossible. The rich complexity of even limited aspects of contemporary religious belief in Japan must therefore be presented in objective, descriptive detail: it is a great merit of both these books that they do exactly that.

Professor Smith exposes popular Japanese misconceptions of Buddhism in particular the ease with which a dead person is referred to as "becoming a buddha", which is an altogether attractive reinterpretation of the idea of nirvana. Yet, easy as it

appears to many Japanese to become a buddha, to become an ancestor may, paradoxically, be much harder—sometimes eligibility is granted only to those whom the living have not known personally. In a period of urbanization, when rural hamlets break up, and households that continue over several generations become less common, this condition alone might suffice to cause the decline of ancestor worship.

These same broad processes of social change make more difficult the provision of appropriate graves, the conduct of mourning rites and the construction of memorials. As people are detached from their ancestral villages, their support for seasonal rites declines; and in small urban apartments there may be little room for the domestic Buddhist altar. Professor Smith's household surveys indicate the extent to which both death and religion have ceased to be socially significant phenomena. "The family's dead are its gods", he writes, and these gods now display wide variations of practice, and personal preference transcends socially institutionalized forms.

The processes of social change may cause a decline, but they do not explain these variations in private practice, and even at a statistical level the incidence of particular attitudes and practices is not always easy to interpret. Thus, although the proportion of households having a domestic altar has been found in rural areas to be twice as great as in residential districts of Tokyo, none of these where altars were asked if they had been told to worship at such altars, the percentage affirming this teaching was higher in the residential areas.

Ancestor worship was, at certain periods in the past, a political concept in Japan and reverence for imperial ancestors became a powerful agency of social control. Today, although the Ministry of Education still maintains a department of religious affairs, worship is a matter for state tolerance. The new religions, perhaps the most vibrant manifestations of religion in Japan, take different attitudes to the ancestor cult. Rishō-kōshō-kai and Seichō-in-kyō both emphasize continued reverence for ancestors, whereas the latter sect, Sōka Gakkai, is vigorously opposed, and the adherents of Tenrikyō, Ikaruga-kyō, are instructed to sever the bonds of karma by ancestorization of deities, then coherent theology is impossible. The rich complexity of even limited aspects of contemporary religious belief in Japan must therefore be presented in objective, descriptive detail: it is a great merit of both these books that they do exactly that.

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(and to the new religions) in Professor Smith's book. Mediums are often employed to invoke the spirits of the newly dead and of the ancestors, but Carmen Blacker treats them, most successfully, as a subject in their own right. She discovers any attempt at an anthropological approach, and offers no theoretical framework for her material. She is content to offer a descriptive account from a range of sources that include folk-lore, No drama, literary evidence, and her own investigations in remote areas where mediums still practise. The result is an intriguing picture of a world that is all but gone, and which itself depended on the vision of another world, a mysterious world in the mountains, where there lived spirits and powers, which might be summoned, which had to be placated, or which freely invaded the human world to work their will.

It would not be possible to provide a rigorous historical outline of developments in Japanese shamanism, but *The Catapla Bow* appraises the evidence of its provenance, and indicates the points of similarity to, and difference from, "classical" Siberian shamanism. The variety of the phenomena in Japan, which emerges from the author's field studies, and which is derived from diverse origins and the accretion of local concerns, make it clear that any broad interpretation would outreach the facts.

What does become clear, however, is the absurdity, which has sometimes been perpetuated by those professors of comparative religion whose evidence has been derived only from texts, of the frequently attempted distinction between Buddhism and Shinto in Japan. The medium, as Miss Blacker shows, was the locally powerful practitioner, whose practice was often integrated into a pattern which drew on both of these religious traditions.

Mediums act to bring spiritual powers, gods, or ancestor spirits, into communication with the world of men either by invocation or by becoming possessed. Discontented ghosts, those particularly who have suffered a violent death or neglect by their descendants, might need to be placated and dissuaded from causing injury and destruction: the medium is the intercessor. She must also deal with the sinister witch-demons, those sometimes possess individuals. Those controlling these creatures fall into two classes: the evil power arising under the influence of ascetic Buddhism. There are some natural shamans who suffer seizures, and who are possessed by a guardian spirit which confers clairvoyant powers. Finally, and with a persuasive use of evidence, Miss Blacker identifies as shamans the founders (or more typically, the founders) of the new religions, in particular of Tenrikyō, Omoto, and Tenrikyō, Ikaruga-kyō, on which she is also one of our leading authorities.

There are vivid accounts of the initiation of acetics, through dreams or visionary journeys, and of their powers as healers and practitioners of the magic arts. Once there were perhaps many of these, but today they are limited to three: fire-walking; soul-journeys in boiling water; and climbing the ladder of swords. Not only acetic arts, but ascetic disciplines also decay. In some instances their exercises may be likened less to the cultivation of symbolic experiences for another world than to discipline in virtues that are useful for life in this one. Endurance tests, not dissimilar from those at an Outward Bound school.

The shaman's sphere is also invaded by the modern world: Time and again I have seen a rite made meaningless, its direction altered, its timing falsified, to suit the convenience of the television cameras. Gone therefore is the truth and beauty of the ritual, that which enabled it to make contact with another plane of existence.

If shamanism and its practices—do us so utterly strange—are doomed to disappear in Japan, can at least be grateful that Miss Blacker has done so much in her lucid, carefully-paced pages to invoke something of their beauty and their meaning, not only for the specialists, but also for a wider public.



Ch'ien Lung "Piggy Back" group to be sold by Christie's in a London sale of Chinese export porcelain on June 14.

Other analogues may be seen in the fact that the snake and the fox, the two most commonly designated witch-animals in Japan, were at some time in the past often the isometric protective deities of families or of village communities—remnants, that is, of a discredited pattern of earlier religious belief.

The mediums and acetics themselves are divisible into a number of broad categories, with some contemporary blind mediums acting as little more than ritual performers, providing the superstitious with an entirely stereotyped kind of help or on behalf of their dead. Others, and Miss Blacker has vivid accounts of them, are clearly as genuine as shamans ever were, capable of remarkable feats of endurance in the ordeals that preceded their initiation, and capable of trance performances that are far from routine.

Four types of medium are distinguished. There are the blind mediums, still to be found in northern Japan, who act as direct mouthpieces for the gods or spirits. There are mediums who act in concert with an ascetic to summon the gods at seasonal occasions: this is a division of functions that were once performed by the shaman, and may have arisen under the influence of ascetic Buddhism. There are some natural shamans who suffer seizures, and who are possessed by a guardian spirit which confers clairvoyant powers. Finally, and with a persuasive use of evidence, Miss Blacker identifies as shamans the founders (or more typically, the founders) of the new religions, in particular of Tenrikyō, Omoto, and Tenrikyō, Ikaruga-kyō, on which she is also one of our leading authorities.

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The domestic revolution

By Lawrence Stone

EDWARD SHORTER:

The Making of the Modern Family
376pp. Collins. £3.95.

For a long time now it has been recognized that, in the perspective of world history, there is something very odd about the family in north-western Europe and North America in the twentieth century. Unfortunately, this oddity was first perceived by sociologists, the vast majority of whom know no history, and was ignored by historians, who had what they regarded as more important problems to elucidate. As a result, this central question was provided with a convenient theoretical explanation long before there were any known facts to support it.

At its broadest and most ambitious, the theory took the form of "modernization", a process through which the whole world was allegedly destined to pass, in imitation of the rich industrialized West. The "modernized" family was said to have moved from an extended to a nuclear structure, as it shed its ties with the kin; from a system of marriage arranged by parents for group economic interests, to marriage arranged by the spouses themselves on the basis of sexual attraction and/or romantic love; from a life spent largely in public, to the enclosed private world of the single family dwelling closed off from outsiders and itself subdivided for personal privacy; from the treatment of children as adults in embryo to the recognition of childhood as a distinct phase of human development; from obedience to parental order enforced by beating to the internalization of values by psychological manipulation; from the profligate and withdrawal of parental affection; from the fulfillment of a variety of functions, including socialization, education, poor relief, credit and insurance, to specialization in emotional satisfactions and the nurturance of young pre-school children. All these developments were said to be part of the process of "modernization" and were caused by urbanization and industrialization. The latter demanded geographical and social mobility, promotion by merit not ascribed status or nepotism, functional specificity of sex-roles, and the removal of work from the home to the office or factory. The new family precisely matched the new economic organization.

This all looked very neat, but much of it proved to be untrue, as soon as the historians began to grub about to see what really happened. They soon found out that the nuclear family was prevalent in the West long before industrialization; that there has been no progressive linear evolution in conformity with industrialization; that a variety of forms of family can happily coexist with the factory system; that relations within the working class today, that the extended family may actually assist mobility by providing shelter and aid at critical moments; and that the "modernized" social groups—such as coal-miners—were more isolated from the rest of the world and more dependent on community solidarity than any pre-modern village. The theory is thus a shambling, and there is now nothing to put in its place.

But the phenomenon undoubtedly exists, and the central question, correctly defined by Edward Shorter in *The Making of the Modern Family*, is why there was a shift in sentiment, the rise of romantic love, the growth of other-child bonding, and the increasingly intense and relatively isolated interaction of members of the nuclear family. The basic type of evidence is statistical, derived from figures taken from all over Europe that seem to show a massive rise in the illegitimacy rate in the nineteenth century, and an early nineteenth-century peak in the illegitimacy rate in the nineteenth century. The figures are strikingly proportionate to the "happy families" of the "Good Old Boys", etc. Far more



"A Family of Four" is one of the drawings on show at the memorial exhibition of works by L. S. Lowry at the Levens Hall until July 3. The exhibition contains representative paintings and drawings from all periods of the artist's life, and as well as the industrial North there are landscapes of Cornwall, Wales and the Cotswolds.

wedding day. In addition, there are the figures for a rise in the recorded bastardy ratio, from an unbearably low proportion up to 3 per cent or so.

Both sets of data have their weaknesses, which Professor Shorter tends to gloss over, but his book makes a most important contribution to historical understanding through the provision of this new information about the French peasantry in the late eighteenth and early nineteenth centuries. He has done well to emphasize the harsh reality about "The World We Have Lost", something which badly needed stating, since it has tended to get lost in the romantic haze about the past which suffuses the contents as well as the title of Peter Laslett's famous book. Parents—including mothers—in early modern Europe did not care much about their children; they often neglected them, smothered them in bed, or abandoned them in the streets; if they kept them, they often beat them ferociously and usually turned them out of the home to work for other people at an early age. Husbands and wives did not care about each other very much, for most marriages were ones of convenience; "the loss of a stable animal grieves a peasant more than the loss of his wife", and even sexual relations were infrequent by modern standards; as for the village community, it was interfering and inquisitorial, riddled with malicious gossip, quarrels, spying, delation, lawsuits and all uncharitableness, except at such times as it ganged up against a common victim, such as a witch. All this will come as no surprise to anthropologists, although historians like Mr. Laslett like to cling to a dream world of a Golden Age when "the whole of life went forward in the family, the circle of loved familiar faces, known and fondled objects".

Where Professor Shorter's book fails—and fails badly—is in the explanations offered for the phenomena discovered. One can, if one swallows hard, forgive the folly of the vulgarly of the style, which is childish talk about "the Old Days" and "the Happy People", "the Good Old Boys", etc. Far more

serious are two major errors, the first in basic presuppositions and the second in the theoretical arguments about causation, itself based on an error in historical fact. Professor Shorter is a dedicated sexual romantic. He becomes quite lyrical in revealing, as he claims, by the statistics showing a rising tide of bastardy and premarital conceptions. He fails to realize that much of the change was the result of a rising tide of the former was the product of the ruthless sexual exploitation of defenceless domestic maid-servants or female workers by their masters or their masters' sons. If these girls became pregnant, they were equally ruthlessly thrown out into the street. Yet Professor Shorter hails this evidence of massive female sexual exploitation with cries of joy and the advent of sexual liberation. In his mind's eye, he conjures up "visions of these legions of couples flitting in this tremendous leap forward in marital eroticism". This sexual liberation he then identifies with "spontaneity" and individualism, arising, he claims, among "a sub-culture of the oppressed".

Professor Shorter seems to stand at the end of a line running from Wilhelm Reich through Herbert Marcuse to Norman Brown, and ending with wife-swapping and the general growth of polymorphous perversity. He also belongs to the "counter-culture" that believes in the individual's total freedom from

For the third time, J. H. B. Peel, poet and essayist of the countryside, has collected into a book some of the pieces first printed in the pages of a daily newspaper. They merit the more lasting format of *New Country Talk* (222pp. Robert Hale, £3.50) for the author knows his rural England as well as anyone and writes about it with charm, insight and understanding. His reflections on "many in the life of a country life" are of old and honoured tradition of the essay, now so seldom practised. Impressions are caught continually in some memorable phrase, as when

all constraints. But this is not a very good standpoint for a historian trying to understand changes in a culture which has been dominated for two millennia by the one world religion which has been most consciously actively and persistently hostile to sexuality: one which has been characterized by a very late marriage age involving heroic sexual abstinence in the first ten years of sexual maturity; and one which is almost unique in so successfully internalizing self-discipline and the individual conscience as to make possible a peaceful transition from royal authority, political and ideological repression and social deference to democracy, toleration and pluralism.

These false premises lead Professor Shorter to misinterpret his statistics as evidence of a triumph of self-expression in the eighteenth century. In fact it was a change which resulted in a vast mass of female exploitation and human misery, which included short-gun weddings, destitute unmarried mothers, abandoned babies who soon died of malnutrition and the rise of prostitution and venereal disease.

The second great error committed by Professor Shorter is to attribute the change in emotional relationships, which he is right in identifying as the key to the modern family, to the rise of market capitalism, by which he means "modernization" and the rise of industrialized society. This is wrong for the simple reason that it was not the late eighteenth century and early nineteenth-century industrial poor who were the first to experience the revolution in family sentiment, but the upwardly mobile upper bourgeoisie, professional classes and landed gentry of England and America (and perhaps the haute bourgeoisie of Florence and Amsterdam before them). For England this can be shown conclusively from letters, diaries and autobiographies, from the diadic writings of Defoe and Addison, from the novels of Richardson and Austen, and from the newspapers from the 1690s to the 1790s. Derived partly from the political ideals laid down by Locke, partly from the religious ideas about "holy matrimony" bequeathed from the seventeenth-century theologians, and partly the product of the wealth, leisure and common culture of a prosperous and united bourgeoisie and squirearchy, the revolution in family sentiment identified by Professor Shorter took place in these wealthy circles between 1660 and 1800—centuries certainly affected by mercantile capitalism, but not at all by industrial capitalism.

Professor Shorter dimly sees the error of his theory by admitting that there is something about the Americans were "born free", but he fails to draw the necessary conclusion that the whole model of modernization and industrialization has to be junked. The answer to the problem must be sought in a different class from the one he is studying, in different countries, namely England and America, and using different and more sophisticated explanations. They will have to include a congruence of factors which includes Lockean politics, Protestant religion, Enlightenment ideas and a common eighteenth-century culture learned in the academies and maintained by common reading-matter. They will also have to include the wealth and leisure of a bourgeoisie and squirearchy provided by progressive agriculture, aggressive commercial expansion and the professional success and the social harmony provided by the easy fusion of these groups into a homogeneous unit sharing political power and common cultural values.

bought torn by a gale are seen as "broomsticks in search of a witch" or shafts of sunlight in a church appear robust as Norman pillars". He is keenly aware of change; he observes through village eyes the effects when a plutocrat takes over from the squire, and he looks on regretfully as yet another factory rises on an old field. Mr. Peel has journeyed in literature as well as through the landscape, and when he muses on the return of spring, time his mind fills with the semi-memories of many a predecessor from Chaucer to Hardy, Blunden, Rose Macaulay and V. Sackville-West.

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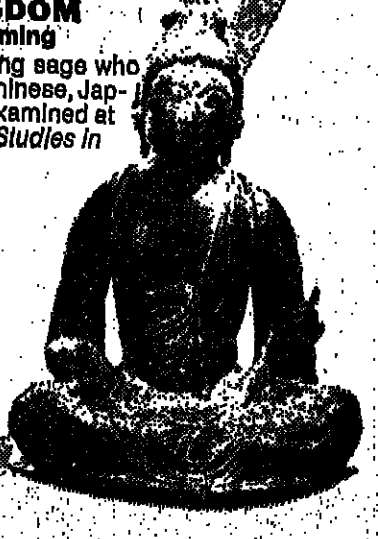
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A charmed life

By Stephen Koss

ROBERT RHODES JAMES

Victor Cazalet
A Portrait
306pp. Hamish Hamilton, £5.95.

Robert Rhodes James has taken pains to defend himself for having essayed a "portrait" of Victor Cazalet, "apparently such a minor and virtually forgotten individual". On the one hand, he argues, "office and public recognition do not invariably provide an accurate judgment upon a man's achievements". On the other, he continues, there exists

a real and imperative need for the political historian to concern himself with the lives, characters, and careers of those politicians who form the bulk of public life—who do not receive office, but who, collectively and individually, affect the course of political history.

Neither point is disputed, although this suitably inauspicious memoir does little enough to prove either of them.

There are, of course, politicians who fail to attain prominence, but whose attitudes or experiences nevertheless reflect important aspects of their times. From the evidence here assembled, Cazalet was not among them. There are others who, standing on the sidelines, acquire an acute perspective on men and events. Again, Cazalet does not appear to qualify. Despite Mr Rhodes James's confessed intentions, his subject emerges from these pages no less unmistakably second-rate than second-rank.

"Teenie" to his family and innumerable friends, Cazalet may as easily have owed his sobriquet to his historical as to his physical stature, as suggested by several of the accompanying photographs. Although his biographer, a distinguished practitioner of the art, promises to demonstrate all the facets of his personality, Cazalet comes across as a two-dimensional figure, vain, pretentious, glib, and griggish. It cannot be denied that many of his judgments were astute; several were wrong; many were naïve. All the same, it is strenuously insisted that he "was right on the big issues, and his contribution was not an insignificant one". The trouble, however, is that as Cazalet tended, myopically to perceive them—the big issues were small ones, and vice versa.

"Captain Cazalet is a good title for a novel", jested his successful Liberal opponent in "the faintly idiotic General Election of 1923". But novels require plot and character, as well as snappy titles. Cazalet's background, his social circles in which he incessantly moved, and his sudden and dramatic character change are all too sketchily outlined. Not least among his distinctions, he was godfather to Elizabeth Taylor.

He was born in 1895 in a "lovely" London house, formerly tenanted by Sir Robert Peel. His doting mother and distant father were "very prosperous upper middle class", who had occasionally loaned their villa at Chiswick to Queen Victoria. At a tender age, "Teenie" began to collect his own social credentials. He attended the Church of England in 1908 and, a few years later, met Lady Elizabeth Bowes-Lyon (soon to become Duchess of York and, eventually, Queen Elizabeth II). "What other nuggets are to be mined from Cazalet's diaries? There are some lengthy anecdotes (including the one about P. B. Smith's introduction to Queen Victoria) which are familiar from previously published works in which they are better told. There are chronicles of his extensive travels in the United States ("undoubtedly the Land of Promise"), and of his interest in the Russian Revolution and the Bolsheviks. There are also accounts of his time in the Russian Revolution and the Bolsheviks. There are also accounts of his time in the Russian Revolution and the Bolsheviks.

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taking him at his word, would have us believe that Cazalet remained a backbencher for nearly twenty years because, among other things, "he was too nice". But it was application which Cazalet lacked, not ambition. He privately admitted not ambition. He privately admitted not ambition. He privately admitted not ambition.

From his schoolboy days, Cazalet kept "voluminous diaries", in which Mr Rhodes James has relied extensively, if not quite exclusively, plucking from the insipid to the plain, the unexciting, the unexciting, the unexciting.

Why should anyone, in any political camp, have taken him seriously? His views were not only vacuous but inconsistent. "He was one of the first British politicians who did not believe in the really happening in Europe in the early 1930s, but his warnings went unheeded", we are informed on the jacket. The claim is preposterous. From 1925, when he declared himself "very impressed by Mussolini", at least until 1937, when he visited Spain out of sympathy for Franco, Cazalet showed little courage and less comprehension. In 1933 he inspected a concentration camp in Munich, and pronounced it "not very interesting, quite well run and no undue misery or discomfort". As a delegate to the 1938 Imperial Conference in Australia he was out of harm's way at the time of the Munich agreement, which he greeted with a sigh of relief. What he remains "far from certain" that Cazalet would have voted against Munich, Mr Rhodes James speculates "that he would have abstained" had he been present when the House of Commons divided. It is difficult to share his conviction. "You are a friend

of Victor Cazalet's, aren't you?" Margaret Asquith had been asked by another guest "at the delicious Loddon House party" at the height of the 1935 Abyssinia crisis. "Do you think he will have the guts to vote against the Government?" Not he!

Cazalet's uninspired record in domestic affairs lends further credence to the unfavourable assessment. A novice in Parliament, he treated the General Strike of 1926 as a lark. The Empire Free Trade crusade of the 1920s left him "almost bored" and with a hatred of Lord Beaverbrook, who had thwarted Thelma Cazalet's candidacy at East Islington in 1931. Typically, he endorsed the White Paper on India (thereby incurring Churchill's displeasure) not out of any dedication to the cause of imperial reform, but

partly out of loyalty to the National Government, and partly because it did not promise to take a very definite opinion on a matter upon which there appeared to be in this country such divergence of views among the experts.

Margot's unidentified companion was not mistaken. A small fry, Cazalet was also a weak fish.

And yet, most uncharacteristically, he proclaimed himself an ardent Zionist to the extent of telling Chaim Weizmann that, if the Jewish settlers in Palestine defied the British Mandate, "I for one, might easily be fighting in the ranks of the Jews". His other great enthusiasm was for the cause of Polish independence. Did it occur to him that the Poles practised a more virulent anti-Semitism than

fall to see the advantages of treating such a theme in a tone of studious neutrality.

More important than tone is the question of method. Bunyan's failings here are less personal than representative of a school of journalism which finds pleasurable excitement in colourful portrayals of "repression": the method of excellence of the investigative radical is to cut snippets out of the bourgeois press. The media are a means of capitalist repression, but a whole heap of cuttings from such sources (and Bunyan, with its admirable citation of press sources, is a well-arranged cuttings file) can only be the damning truth about capitalism. A writer cannot do better than his sources, and there is little sign that the author has attempted to improve his collated thoughts of Chapman Pincher and Brigadier W. P. K. Thompson by getting a foot inside the door of New Scotland Yard, the War Office, the Home Office, the Labour and other joints which one might reasonably case. Journalists should have feet as well as scissors, and pristine integrity need not have stopped Bunyan using both. Indeed, he spent hours going round and round the subject, pressing round and round the other hand his "objective" press cuttings themselves derive often in the last resort from the official sources which he has not had the nerve or imagination to consult. This ruthless exposé of Britain's secret police looks at times like a handbook, not to reality, but to the impressionist Fleet Street, happens to give of what official public relations tell. Selected crumbs from the bureaucrats' table are not really a sensible diet to nourish the mind of the left.

Method, tone, and intention apart, the book is not all that bad. It deals descriptively but faithfully with the main internal and external security services (including the private security industry). The author has a clear head for bureaucratic procedure, and his neat diagrams probably tell us all that is necessary about the organization as distinct from the policies, of the secret police. Another point of value is his lack of abhorrence of terrorism could be misunderstood as suggesting a lack of grasp of the pressures under which the police now operate. All this is a matter of innocence. The secret police do exist, they do have dossiers on all of us who are thought to count (all MPs and prominent figures for instance), they have representatives in each of our colleges, they commit a thousand injustices, stupidities and interferences, they affect or even wreck careers, they do threaten the country and protect its invasion, and only a young and impatient writer would

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Critical confrontations

By John Pope-Hennessy

HANNA KILG (Compiler)

Looking at Pictures with Bernard Berenson
360pp. New York: Abrams, £17.50.

Looking at Pictures with Bernard Berenson consists of just under 300 illustrations with an excerpt from Berenson's writings on the confronting pages. As J. Carter Brown explains in his preface, its rationale is provided by "two basic aspects of Berenson's gift—his feeling for the individual work of art and his intellectual economy. Never before in the Berenson literature have we had the process so conveniently laid out before us. . . . Here, each object gets its place and, in a one-page quotation, its Berensonian quotation. No one who is familiar with that part of Berenson's published work dealing with art history can doubt that it lends itself readily to some form of visual anthology. One suitable passage after another comes to mind. That splendid account of Andrea del Sarto's 'Carly' in the Scala, a masterpiece of pictorial analysis; a memorable paragraph on the 'almost Glorioso' Madonna by Fra Bartolomeo; at Lucca, these strange, consoling sentences on Filippo Lippi's frescoes in the S. I. Chapel; the beautiful appreciation of Botticelli's drawings for the *Divina Comedy*; the excellent description of the Italian 'Madonna' from Sheffield, which was recently bought for the National Gallery of Scotland.

Despite the richness of this material, *Looking at Pictures with Bernard Berenson* is an unsatisfactory and ill-planned book. The first trouble lies in the choice of plates. It reproduces quite a number of paintings on which Berenson did not write interestingly and in some cases did not write at all. One has the impression that the publisher must have produced a rather enormous pile of photographs and, having found the strength of her admirable Bernard Berenson Treasury, to take up her scissors once more and stick in a few sentences of text. She has attacked her task with pernickety and with resource. "I am happy to announce," we read opposite the plate of 'Domenico Veneziano's 'Young Baptist in the Wilderness' in Washington, "that all the five panels of this work of art exist. . . . I look forward to publishing them as a contribution to our further understanding of Domenico Veneziano and of his role in Florentine art." She has recourse to sales certificates. "The best piece of evidence," she writes, "is the most charming thing of its kind ever done in Florence," and when nothing was available that could possibly go against the illustration, no option, however modest, no thought, however flat—she has stood in for her

own and inserted a few words of her own. The intention is respectful enough, but the book is a deceit. Looking at pictures with Bernard Berenson was not a bit like this.

The second weakness springs from the sources from which the quotations are drawn. Any great critic (and a great critic Berenson unquestionably was) has a right to be judged by posterity on his published work, communicated in a letter of 1890 to his future wife that Piero di Cosimo's 'Immaculate Conception' from the Innocenti "is one of the great pictures of all schools, and times but in the Florentine its level for our eyes and our hearts and colour would be hard to find. Not would he have stood by the identification (in another letter of the same year) of one of the Liechtenstein Savoyards as a portrait of Gaston de Foix? No sooner did I see the portrait today than I recognised it at once for Gaston de Foix." Critics evolve as well as artists, and we should all of us look pretty silly if some editor should pick out our correspondence with the sole purpose of providing a marching letterpress for a pre-selected plate. Berenson's private judgments are far from valueless, but they are here drawn on too extensively.

The book starts promisingly enough with the Duc de D'Orléans, the Duc de Nemours, and an early letter in which Berenson declares that "so little in all art is so saturated with poetry of the greatest kind". There follow the well-known account, from *Central Italian Painters of the Renaissance*, of Duccio as a Christian Sophocles, and an excerpt from *Sunset and Twilight* recording some impressions of the then newly cleaned frescoes by the hand of the Bard of Santa Maria della Spina. Berenson's account of the Renaissance, from *The Drawings of the Renaissance*, of the figure style of the Peruzzi Chapel. Two weak errors, from *Italian Pictures*, on Bernardo Daddi and Giovanni da Milano, lead into the excellent description, from *The Drawings of the Florentine Painters*, of Taddeo Gaddi's fresco of 'The Presentation of the Virgin in the Temple', and the preliminary drawing in the Louvre. Returning to Siena, we come to a dry Morazzini paragraph on the Piero Lorenzetti. The book then turns to a rather common type of error, the 'careless' typical he never painted. A 'cujus catalogue vult for the Piero Lorenzetti 'Madonna' at Palazzo delphin, but these failures are compensated by a letter dealing with the 'The Last Supper' by the Ambrogio Lorenzetti Buon Governo fresco.

The section on the Quattrocento has the same rather patchy character. With Sassetta's 'Procession of the Magi' comes part of an unpublished epilogue to *A Sienese Painter of the Franciscan Legend*, followed by the famous description of the St. Francis panels at Chantilly and in Berenson's own collection. A working error from the unpublished catalogue of the French collection is sliced in three to illustrate three panels by Giovanni da Paolo. Gentile da Fabriano fares better, with a fine passage on the predella of the Strozzi altarpiece. Berenson's late criticism continues to read extremely well, witness three sections of a sensitive essay on Fra Angelico published in 1955 and culled from the volume on this artist of 1949. Berenson on Pollaiuolo, Signorelli and Verrocchio provides good anthology material, or more suitably would do so if the *Signorelli* illustrations bore some relation to the points made in the text. The best thing in this part of the book is a first-rate appreciation, from the privately printed Widener catalogue, of the Castagno 'David' in Washington.

The section on Venetian painting opens weakly, but takes an upward turn with a note, from *Three Essays in Method*, on the Layard in London. Crevelli evokes two good paragraphs from *Venetian Painting in America*, and presents an *Caracciolo*, Antonello, Giovanni Bellini and Cima serve as reminders of what a remarkable book this is. *Lorenzo Lotto* yields three passages, one of them, on the Monte San Clivio 'Crucifixion', a masterpiece. The passages on Leonardo are wisely chosen from the *Florentine Drawings* (which is an every count Berenson's finest and most consistent critical work), not from *The Study and Criticism of Italian Art*, and an excellent account of Sarto's 'Madonna del Sacco', as well as quotations in Michelangelo, Pontorno and Rosso, come from the same source. The definition of Pontorno's artist, personally ("nimble-witted, brilliant and playful") is belied by the majestic 'Visitation' at Carmignano, but Rosso's 'Moses Defending the Daughters of Jethro' goes some way to explain the picture drawn in the text with 'the picture

If this book is widely bought, it will not be for its merits as an anthology, but because it is prefaced by two notable accounts of Berenson. One, the longer, is by Dr. V. Zil, and deals, succinctly but faithfully, with the main critical problems presented by his work. The other is a personal tribute by the last of Berenson's direct disciples, J. Carter Brown, the present director of the National Gallery of Art. He describes, with impeccable precision and great sensibility, his arrival at Berenson, which he felt like some Michelangelo brought in for authentication, and the final 'his gift' he writes, "was for those intended of experience and thought that, like the final of a stroke light, require brevity to sustain their brilliance." May the memory of this essay for its readers as they plough their way through the remainder of the book.



A collector and patron of the arts from the fifteenth century: terracotta bust of Lorenzo de' Medici, from Sculptures XIV-XIX Century from the Samuel H. Kress Collection, catalogued by Ulrich Middeldorf (360pp. Phaidon, £10). The bust has been variously attributed to Michelangelo, Pollaiuolo, and Verrocchio.

Metaphors in stones

ROGER CAILLOIS
Pierres réfléchies
161pp. Paris: Gallimard, 32fr.

Roger Caillois is the master of a minor art that has had few practitioners since Ruskin: that of describing in words the peculiar beauty of semi-precious stones and minerals. This book is the sequel to the matter is that many minerals, though totally alien from the organic and human worlds, look like bits of these worlds: fortification, agate, dendrites, Florentine landscape marble, and so on. But *Pierres réfléchies* is an unsatisfactory sequel, because it is almost too difficult for any reader to follow; whereas *L'écriture des pierres* had been a lucid explanatory text and excellent illustrations. This book has no plates and very difficult to read. It is an intensely inward meditation on the semi-precious world: meaning glimmers through obscurity like the flame of an opal. Never have I had to look up so many words in the dictionary and to so little avail, because often I did not understand the English translation. The technical, mineralogical words are not the trouble, since they are much the same in any language and each handbook will explain them: but the wealth of metaphorical vocabulary, bringing in botany, heraldry, folklore and country matters, which perhaps is too much for any but the most semantically gifted—and these are not likely to be amateur mineralogists. No matter—stones are meaningful and M. Caillois is a true prose poet, one of the few capable of writing

odes and jewels five-words-long that on the stretched forefinger of Sparkle forever.

Matthew Hodgart

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The Ultra variations

By Michael Howard

ANTHONY CAVE BROWN:
Bodyguard of Lies
The Vital Role of Deceptive
Strategy in World War II
347pp. W.H. Allen, £7.50.

The "Ultra" secret is secret no longer. It seeped out gradually: there was never a single moment at which it was revealed, although publishers and journalists great and small have been busy with it ever since. Unlike the "Double Cross system"—the total British control of German agents in the United Kingdom about which only a handful of people knew anything until Sir John Masterman broke rank and told all—British interception and reading of German radio communications was known about by many thousands of people at the time and assumed to be taking place by anyone with any understanding of intelligence operations and signals systems. The activities of the civil-military teams of cryptanalysts at Bletchley Park were a very open secret by the end of the war, and referred to with increasing frankness as the war years became more distant.

What was not, and perhaps is still not, generally appreciated was the success with which the British had penetrated German ciphers, and the way in which they were able to use their knowledge to operational effect. Central to this success was the capture or reconstruction of the "Enigma" machines on which the German High Command enciphered its most sensitive communications. It is believed to remain secure until the very end of the war. The most sensational revelation of this was made by Group Captain Winterbottom, an RAF pilot officer who gave this material at Bletchley, in his book *The Ultra Secret* (1974). But David Kahn had already dealt with "Enigma" in *The Code Breakers* (1967); and Guy de la Bédollière's *Enigma* (1973) has given us what surely must be a definitive account of the Allied acquisition and operation of the machine.

Few of these works give any idea of the continuous baffling complexity of cipher breaking even once the "Enigma" machines had been recovered. Different branches of the German services used different keys; the settings changed frequently; and though an occasional operational coup put the cryptanalysts in possession of a set of keys it was exceptional for them to be able to read any set of traffic currently for any prolonged period. Nor was "Enigma" the only system used by the enemy. There were, of course, no less ingenious cryptanalysts had to give without any adventitious aids. So the generalisation that the Allies were "reading enemy signals" throughout the war is very misleading. We were reading some of it most of the time and most of it some of the time. The operational value of the knowledge so gleaned still cannot be assessed from open sources.

Something has been revealed, however, about the importance of "Ultra" for deception operations. It is put in very briefly, our reading of German traffic gave us some idea of what they feared we might do, which enabled our deception staff to play on those fears. Even more important, it enabled them to see how the enemy was swallowing our deception measures. A signal from a double agent could be traced from his Abwehr controlling officer upward through German channels of communication till it reached the intelligence authorities at OKW, and down again through the distribution of information and directives to Commands. No less important, we knew what information was being derived from German agents in neutral capitals who were not under British control. Without "Ultra" and the "Double Cross system", Allied deception could never have played the central part which it did in ensuring that the overwhelming majority of allied offensive operations against Germany (Saarland being the striking exception) secured almost complete tactical surprise.

Some of the work of the deception staffs has become public knowledge. The story of Operation Mincinet in April 1943, when bogus documents indicating an imminent assault on Greece rather than Sicily were planted on the Germans by means of an allegedly drowned Italian officer washed up on the beaches of Spaul, has already been told by one of those chiefly responsible, Ewen Montagu, in his book *The Man Who Never Was*. The massive deception operations mounted in 1944 to persuade the Germans that the main allied assault was being prepared against the Pas de Calais rather than Normandy were partially described by Chester Wilentz in *The Struggle for Europe*, and the role played by the double agents was told by Sir John Masterman in *The Double Cross System*. But these were only the most spectacular successes of a continuous activity. From 1942 onwards not a single military operation of any magnitude was planned by the Western Allies in the European theatre without a deception element being included as an intrinsic part of the plan. Bogus radio traffic, visual deception by dumming to foil aerial reconnaissance, deliberately planted rumours, reports by double agents; all were as carefully organized and orchestrated as the movements of the forces themselves.

These are the activities which Anthony Cave Brown sets out to chronicle in *Bodyguard of Lies*, or at least the activities which he originally set out to chronicle when he began work on his own account, over twelve years ago. In the writing, however, the book has swollen to such gargantuan proportions, and contains so many lengthy digressions on such matters as the German Resistance, the Resistance, and the personalities involved in them, that the original object is lost for scores of pages at a time.

This is a pity, because the history of deception in itself is difficult enough to disentangle, without access to information which still remains classified. It has been made a great deal easier by the release in Washington of a great quantity of material which is still withheld in this country; but for purely

British activities, particularly those relating to "Ultra" and "Double Cross", the researches are still dependent very largely on the revelations of a very uneven kind. Sir John Masterman's book counts virtually as a primary source, since it was compiled from the original documents while the author was still working with MI 5. Group Captain Winterbottom, on the other hand, was writing from memory thirty years after the event; while such autobiographies as that of Dusan Popov, one of the greatest double agents of the war, contain an extraordinary quantity of straightforward fiction. There are in addition the personal memories of the surviving participants, for what they say is often a third-hand account, but these are not worth much unless they can be checked against more contemporary evidence. From the German side fortunately there is very complete documentation; and for those with a nose for such things unexpected treasures can be turned up in the records of the Navy and the RAF.

In spite of these difficulties Mr. Cave Brown has worked like a Trojan and come across an enormous quantity of information. For his sheer pertinacity he deserves very great credit. What he has done is to evaluate how much of this information is relevant, and how much reliable. It is hard to see why he includes information about, for example, German agents in Ireland, the assassination of Heinrich (in great detail), or the raid on German heavy water supplies in Norway—unless he hopes that this will help to sell the book.

But more important than his irrelevances is his total lack of critical acumen. Any story gets bungled down, where it should be distinguished as drawn between the very accurate accounts of deception operations for Overlord in the SIAF files, the highly questionable assertions of self-judging or self-justifying autobiographies, the obvious bias of elderly gentlemen in their anecdotes. Down they all go, facts, gossip, rumour, irrelevances, speculation, to be smothered in a rich sauce of romantic prose ("In its long history of doom and intrigue many fanciful figures had passed through the Portcullis Gate of Edinburgh Castle—Claverhouse and the Marquis of Argyll, Queen Margaret and the Duke of Gordon. . .").

Some of the slips are just silly and venal. Bradford College is nowhere near Rugby; the Royal Patriotic Schools are not in Battersea; General Messersmith did not surrender the 1st Airborne; Liddell Hart was not an adviser to Eisenhower nor Asher Lee to Churchill; Sir James Marshall Cornwall was not Vice-Chief of the Imperial General Staff in 1940, and so on. None of these matters much, save as indicators of the sloppiness of Mr. Cave Brown's work. Other errors, though more understandable, are dangerously misleading. "Special Means" did not include, as Mr. Cave Brown would have us believe, "a wide variety of surreptitious, sometimes murderous, always intricate operations of covert warfare." It was a term which British intelligence applied very specifically to the transmission of information to German intelligence, mainly through double agents, surreptitious and intricate certainly, but hardly murderous. Nor did the Twenty Committee "control" any double agents—much less operate an interrogation centre. The Twenty Committee was simply a British body between the armed forces, MI 5 and MI 6. Double agents, as Hugh Trevor-Roper has already patiently explained in the *New York Review of Books* for February 19, were controlled by a British branch of MI 5, and the credit for their successful manipulation is due primarily to the head of that section, Colonel "Tar" Robertson. To write the story of deception without even a mention of this organization is really to produce *Hamlet* without the prince.

As for the solecisms, they are hilarious. The Beaufort Hunt, we are informed, "was one of the most influential political groups in England. . . as much a political conspiracy as a sport." Mr. Ewen Montagu of Mincinet fame, who went on to become a highly controversial figure as Chairman of Quarterly Sessions and who was never even elevated to the High Court Bench, became, we are told, "one of England's great justices." The movements of the Guards Armoured Division were falsely reported to the Germans because, according to Mr. Cave Brown, Rundstedt was expected to believe that "no general at his headquarters, the commanding officer of the Guards Armoured, General Sir Allan Henry Shefto Adair (the sixth baronet, Harrow, Grenadier Guards, late governor of Harrow and Ensign of the King's Bedgar of the Women of the Guard), would ever allow himself to be very far from the main battle at H Hour." Connoisseurs will regret the omission from the British edition of the splendid description in the American edition of this book of the gentle Colonel Oliver Stanley as being "a man of towering anger. Had he not blackballed the Aga Khan for the Turf Club there would have been the natural body of the late Daisy Ashford seems to take over from Mr. Cave Brown and insert into his massive narrative a kind of military supplement to *The Young Visitors*.

Mr. Cave Brown has in fact a very substantial chip on his shoulder about the British aristocracy. The book is not so much a popular history as a populist history. No opportunity is missed of taking a crack at that poor old Aunt Sally, the British upper classes. The remarkable military record of Eton College is characterized (with typical irrelevance) with the comment "It was said afterwards that Eton had produced lions with brains, but its critics claimed that it also produced leaders who were unscrupulous, opportunistic, and conceited only in the preservation of their class and Empire." Well, fair enough. No Harrovian would disagree. But on it goes. The skill and dedication of the British deception staff is ascribed to "a multicoloured perhaps born of the realization that, if they failed, their class would not survive." In their attempt to keep their existence secret, we are told, "they failed, just as they would fail to survive as a

class". Finally their object is described as: not only the defeat of Hitler; it was also the preservation of the Empire and of Britain as a world leader. Who could foresee that in winning a great victory over the most proficient military machine in the world . . . the secret bureaux of England would be unable to preserve the very entity they were sworn to maintain—the power of London?

All this tells us at least as much about Mr. Cave Brown's social prejudices as it does about the group he is trying to describe. The historian can only regret that he should have allowed his vision to be so distorted, whether by a personal hang-up or by a desire to play to the gallery in the Middle West. The lengths to which he goes to resurrect all the old, discredited Anglophobe myths of the 1950s—that British Mediterranean strategy was motivated by a desire to retain a stranglehold on Arabian oil, that Brooke deliberately plotted to place Eisenhower in a position of elevated impotence, leaving all the significant jobs to the British—rather suggests the latter.

None of it contributes notably to the history of deception which Mr. Cave Brown set out to tell. Neither do his long digressions on the group which he terms "the Schwarze Kapelle", the loose association of opponents to the regime within the German establishment, of which Canaris, chief of the Abwehr, was supposed to be the leader. The only serious reason for dragging this in would be to explain the truly astonishing inefficiency of the Abwehr's operations against Britain. But Mr. Cave Brown goes far beyond this in trying to prove a tortuous theory that, had it not been for "Ultra", which gave them all the information they needed, the Allies would have responded more readily to the Schwarze Kapelle's overtures; in which case their plots against Hitler might have succeeded, von Ribbentrop's bomb would presumably have exploded to better effect, and the war been brought to an earlier and more satisfactory end.

This at least appears to be the theory that Mr. Cave Brown is trying to prove; but so lush is his prose, so volubulous are his anecdotes, so labyrinthine are his digressions that it is never entirely easy to see what he is getting at. The same applies to his forays into the history of the French Resistance. The breaking of the Prosper network may have been due to its premature alerting as part of an Allied deception operation, Starkey, in the summer of 1943, but then again it may not. Mr. Cave Brown states by asserting that it was

When the leaders of the resistance were alerted into activity in support of "Starkey", the Germans reacted with savagery and cunning to destroy certain key clandestine organizations. In France, . . . a deception operation that might otherwise have been written off as a rather modest rehearsal for a performance that was still many months in the future had been transformed into a tragedy.

A few pages later, this opinion is revised. The Resistance leaders, we are told, were "captured" as a

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The perils of humiliation

By Edward Crankshaw

HUGH SETON-WATSON: The Problem of the Danubian Lands 76pp. University of Washington Press. (AUPG.) £3.

Here are three lectures delivered by Hugh Seton-Watson in Seattle just over two years ago. They deserve a wide circulation. For this original and lucid survey of the destinies of the central European peoples since the turn of the century is a chastening and badly needed reminder of lost opportunities, past shame, present tragedy and probable way to come.

Contemporary Western European attitudes towards the sovietization of millions of our fellow Europeans display a marked ambiguity, which is reflected in the current equation of Europe with the EEC. The few pan-European seem to be any more aware than anti-Europeans of the parochial quality of their espousing over "going into Europe" or getting out of it—apparently undisturbed by the fact that the Europe we have been living in is made up of a brutally divided whole. At the same time the talkative invocation of "detente" so fogs the outline of a paradoxically hostile Soviet Union that well-meaning politicians in the West sometimes quite forget themselves. Was Mr Chamberlain's notorious reference to Czechoslovakia in 1938 any worse than Mr Wilson turning up in Prague so soon after the 1968 invasion and smoothly inviting the Czechs to let bygones be bygones?

Obviously this distancing of ourselves from the desperate concerns of our neighbours is due largely to a proper sense of guilt coupled with the consciousness of impotence. But I think there is something else, repressed and unacknowledged feeling that so long

as the Soviet army and the KGB keep all those quarrelsome nations quiet, the less said the better. And indeed, this is a most reasonable view to hold if you believe that might is right and that a cause once lost is lost for ever.

Most of us, however, believe that might is right and right is right and that the twin all too rarely meet: as for lost causes, a glance at Balkan history is enough to make one doubt whether any such thing exists. We may deplore the survival, or revival, of nationalism, particularly (of course) among very small nations, more particularly among the peoples of Danubia, that inextricable tangle of so many tribes washed up by the great migrations. But in an age when incalculable numbers of Africans, Asians and others are on the march, encouraged and armed in the sacred name of national liberation by the great power which most noisily preaches enlightened internationalism and most savagely represses all weaker nations within its grip, we have not much choice: we are all nationalists now. Seventy years ago it would have been reasonable to urge the subject peoples of the Danubian Empire to subdue their nationalism and "keep a hold of nurse". Nobody, I think, could decently recommend that now.

This is what Professor Seton-Watson's lectures are about. The heart of Europe for him, as for his father whose interests and understanding he inherits, is Danubia (with which Bohemia is inseparably caught up). This heart is sick, and will remain sick until Russia changes her ways. Professor Seton-Watson is categorical: "Today about eighty million Europeans are subjected to national humiliation, and this makes Europe one of the most explosive parts of the world." The Soviet Union alone can ease this situation. Professor Seton-Watson clinches the matter with a key passage which is a measure of his sense of reality. "It is a measure of the power of the Soviet leadership to put an end to

national humiliation and to content themselves with mere domination. This the peoples of the Danube lands would gladly accept."

This passage occurs towards the end of the final lecture. All that has gone before has led up to this conclusion by way of a remarkably fair and penetrating analysis of the condition of central Europe during the last four phases of its existence: as part of the old empires; broken into independent states; subjection to Germany; and subjection to Moscow.

The tone of the analysis is indicated in another key passage in the first lecture: Professor Seton-Watson is rejecting the view that the murders at Sarajevo were no more than the occasion for the 1914-18 War, the real cause of which should be sought in "deeper conflicts" elsewhere. What conflicts, he asks, could be deeper than the clashes of national aims in central Europe? These were not the quarrels of barbaric tribesmen fighting among themselves.

Conflicts between Danubian nations affecting some two hundred million people, were no more superficial than the conflicts which convulsed Western Europe from 1789 onwards. They resulted from the extension eastward of the problems brought about by the Enlightenment, the rise of industrial capitalism, the class struggle, the urban mass

Jews, social democrats) brooding on the German-Czech relationship, comparing the process of Magyarization with the process of Russification; pointing the rise of dictatorial states; or tabulating the ruthlessness, unsurpassed by Soviet leaders themselves, and clarity far beyond them, of the essence of Russia's demands on satellites—wherever he looks he is something useful and illuminating to say; and the broad generalizations are effectively interwoven with exact and telling detail. It is all a human study: a measure of this is the author's generous tribute to the late G. E. R. Gide.

Professor Seton-Watson never loses sight of the fact that he is dealing with people, not with abstract concepts. He is aware of the human fallibility. Sometimes, it may be felt, he exaggerates a little; but this is never more than in passing phrase. Professor Seton-Watson shows himself sharply aware of the shabby behaviour of too many of the small nations who, achieving independence, started, knowing about their own minorities at least as roughly as they had been known about themselves. And it is in this, in which he is impressed by the indictment of Soviet policy with reminder of the crimes committed by Hitler and his Germans.

Whether he is exposing the complexities of the dual monarchy; defining the paradoxical dependence of that empire on an alliance or from the extension eastward of the problems brought about by the Enlightenment, the rise of industrial capitalism, the class struggle, the urban mass

Germany, and it was largely on his advice, twenty-five years earlier, that King Constantine I had tried to keep Greece out of the First World War. The King of Greece in 1940 was Constantine's son, George II, whose mother had been a sister of the Kaiser (but of course also a granddaughter of Queen Victoria). Some Greek senior officers were pro-Italian (though none was pro-German) and they had been advised to join the Germans, but they were not to be so easily won over.

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Out of the popular run

By Peter Keating

WILLIAM VEEDER: Henry James—The Lessons of the Master 370pp. University of Chicago Press. 1966.

That's right — he one of the great writers of the century. Henry James wrote to Edward Sturgis in 1899, "I greatly applaud the tact with which you have put me to the test."

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Considered solely as a study of James's development as a writer, *Henry James—The Lessons of the Master* advances a convincing case, and Professor Veeder's determination to break away from what he describes as the "new critical method of hermeneutical analysis", in order to give a greater emphasis to genre and period, will be applauded by anyone interested in the reestablishment of literary history. Unfortunately the admirable methodological intentions of the book are not fully justified in practice. That James was an enthusiastic and life-long reader of popular fiction, and that certain aspects of his work reflect this enthusiasm, can be taken as proved, but there is considerable uncertainty about how much further this line of argument can be pushed.

Initial definitions are sensibly handled. Professor Veeder acknowledges that, as applied to fiction, the terms "great" and "popular" cannot in any sense be said to describe absolute categories, and he works from the assumption that the principal distinction is one of quality.

The difference is not of kind, but of degree... without pretending to any absolute categories, we can call "popular" a novel which tends consistently to reaffirm basic conventions, and "great" a novel which manages consistently to transform these conventions into a personal, complicating vision of experience.

In spite of claims to the contrary, this immediately defines "popular" to a simple pejorative term—virtually synonymous with James's own striking phrase "fashionable trash"—and establishes a stark polarity between two extremes which limits the possible range of reliable historical judgments. All kinds of novels in between are dismissed rather breezily as "middle-ground, borderline cases", the works of George Sand, de Forest, and Dickens, are suggested as possible examples, but with the problem indicated, the reader is informed that it "cannot be taken up here".

Yet the alternative to taking up this issue is to be satisfied with the thesis that *The Portrait of a Lady* emerged somehow out of a tradition in which *The White-Jacket* and *The Hired Hand* and *Redclyffe* provided the standard for literary comparison. Popular fiction is seen as entirely negative. We are told that it affects the "salience of plotline"; that its basic function is

to "confirm the conventional assumptions and attitudes of its readers"; and that it is "normative by its very essence". Faced with characteristic qualities such as these, it is difficult to believe that any writer with an inkling of artistic intelligence, let alone the highly sensitive young Henry James, could do anything but try to improve things.

The situation is made even more intractable by the obvious admiration Professor Veeder feels for Hawthorne's famous outburst against the "dreadful mob of scribbling women". Once this has been quored, "scribbler" becomes a synonym for popular novelist and any hope of balance is lost. In a remarkable list of "scribbling women" read by James, Professor Veeder includes, along with writers such as Miss Braddon and Mrs Henry Wood, Mrs Gaskell (*Cranford* and *Wives and Daughters*) and Charlotte Brontë (all the major novels). Later references to these two novelists allow that they "achieve great art" but they are once again equated with the authors of *Lady Audley's Secret* and *East Lynne* for the dreary conventional endings of their books. Truly great fiction, in such a scheme of things, must be highly wrought, complex, and open-ended; in short, Jamesian.

None of this would really matter if Professor Veeder was concerned solely to demonstrate how much the early James has in common with popular fiction, but his insistence on James's development "from" the scribbles is directed towards a wider claim. On the way James evolved an individual style, we are told:

This process is particularly valuable for us to study because it is, finally, so paradigmatic. In his development from the school of popular fiction, James recapitulates the careers of most major Victorian novelists. But in what sense can one major writer's development of a unique style be paradigmatic of anything but other major writers developing

their own unique styles? How can a study of James, in this respect, exemplify the experiences of anyone else? If it means only that they shared the influence of the dominant literary tendencies of their time, then this is too axiomatic to need mentioning, but even so it would still remain to be explained why they all resounded in different ways.

It is easy to sympathize with Professor Veeder in not wanting to rehearse yet again James's debt to Turgenev, Balzac, and Flaubert, but he was reading their novels alongside the "fashionable trash" and, no doubt, learning far more from them. Isolating popular fiction in this way allows for neither the variety to be found in that unjustly despised tradition, nor the range of possible influences to which a great writer is open.

Perhaps Professor Veeder is not sufficiently committed to literary history to confront satisfactorily the many important issues he raises. In the concluding chapters of his book his role is almost exclusively that of the literary critic. It is clear why the discussion of *Washington Square* stands where it does in relation to earlier chapters, but there is also an evident sense of relief that the scribbles have now been dispensed with and the business of judging between different critical interpretations of the novel can be taken up.

Henry James—*The Lessons of the Master* represents nevertheless an adventurous, worthwhile, and intelligent undertaking: if the conclusions it reaches are worth arguing about, that can be said of few other modern studies of James. It also offers an extremely attractive bonus in the form of seven hitherto unpublished photographs of James and Lamb House taken by Evelyn Langdon Coburn which were discovered by Professor Veeder in the course of his research. The Master is carefully posed, staid, dignified, and, in one of the photographs, hauntingly puzzled; a man vastly apart, in every sense, from the world of commercial literary fame which he did eventually conquer, though not quite in the way he dreamt of as a young man.

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Miscalculations in Greece

By C. M. Woodhouse

CHARLES CRUICKSHANK: Greece 1940-1941 206pp. Davis-Poynter. £5.

For four months after the fall of France in June 1940, Britain had not a single ally on the mainland of Europe. Everyone naturally expected that the next major event in the war would be the German invasion. But it was not. Something much more extraordinary happened: it was found new ally in south-east Europe when the Italians attacked Greece from Albania on October 28. The Greeks did not have to fight, but fight they did; and British historians have never given them sufficient credit for the sharp change in the course of the war which they brought about.

Hitler was probably more surprised than anybody by Mussolini's attack on Greece. In Hitler's view, Mussolini had no business to launch an attack on the Greeks, had no business to resist it when he was wanted in the Balkans was peace and neutrality, while he concentrated his attention on Russia. But in April 1940 he had used an injudicious phrase about having never given them sufficient credit for the sharp change in the course of the war which they brought about.

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The person appointed will be responsible for the administration of the Bicester Library in Bicester, a market town twelve miles north-east of Oxford.

The minimum salary for a Chartered Librarian will be £2,922 per annum.

Removal and resettlement allowances of up to £200 and separation allowance of £5.00 per week will be paid in appropriate cases.

Applications for the post and an application form should be sent to the Personnel Officer, Oxfordshire County Council, 100 High Street, Oxford OX1 1JH, by 11th June, 1976.

SCHOOL LIBRARIAN

£2,127-£3,282 per annum

Qualified Librarians are invited to apply for the above post at Newmarket Upper School, (co-educational 13-18).

Further details and application forms (returnable by 18th June) from the Headmaster, Newmarket Upper School, Rymington Road, Newmarket, Suffolk CB8 0EB.

Suffolk County Council

County of Cleveland**EDUCATION DEPARTMENT****COLLEGE LIBRARIAN**
£2,922-£3,702

Required at **KIRBY COLLEGE OF
FURTHER EDUCATION, MIDDLESBROUGH**

Applications are invited from Chartered Librarians for the above post. The successful candidate will be responsible for the organization and control of the College Library. Opportunities to gain teaching experience will be possible.

In approved cases, financial assistance with the removal of household effects will be available. Temporary housing accommodation for married couples may be available in approved cases, within the County area.

Application forms and further details are available from the Principal, Kirby College of Further Education, Roman Road, Middlesbrough, Cleveland TS6 5JP, to whom completed forms should be returned by 11th June, 1976.

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INNER LONDON
EDUCATION AUTHORITY**Librarians**

CHARTERED LIBRARIANS are needed for the following posts:

Librarian III

Salary Scale: £3,382-£4,225, inclusive of London Weighting Allowance.

GREENWICH PARK SCHOOL,
King George Street, SE10 8PY

Part-time Librarian III

Salary pro-rata of the full-time rate.

ST. HERNARD'S R.C. SCHOOL,
Wood Close, SE2 6ET

Application forms and further details from EO/BA 2A/1, Room A4B, Addington Street Annex, The County Hall, LONDON, SE1 7PB.
Completed forms to be returned not later than Friday 11 June, 1976.

DARLINGTON BOROUGH COUNCIL

(Acting as agents for Durham County Council)

DISTRICT LIBRARIAN

Applications are invited from Chartered Librarians with appropriate experience for the post of District Librarian based at Darlington Branch Library. This position is on the staff of the Durham County Library and will become vacant on the 1st July, 1976 following the retirement of the present holder of the post. The post is graded Senior II (Current maximum £4,992 per annum).

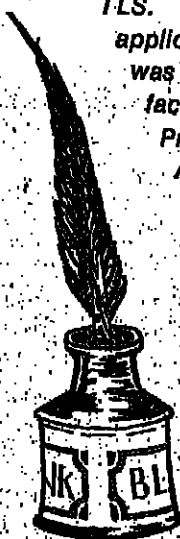
Application forms and further details are available from the Head of Personnel Services, Town Hall, Darlington. To whom completed application forms should be returned within 10 days of the appearance of this advertisement.

LIBRARIANS

The Librarian of an Oxford College advertised a very specialized position in the TLS. Nevertheless, he received 13 applications of a high standard and was able to fill the position satisfactorily from one of these.

Proof of the pulling power of the Advertisement Columns of the Times Literary Supplement. Are you using them too? The rates are 55p a line or £3.30 for a single column centimetre and pro rata.

For further particulars, please apply to The Advertisement Manager, TLS, P.O. Box No. 7, New Printing House Square, Gray's Inn Road, London WC1X 8EZ. (Tel: 01-337 1294, 7736 or 437)



CLASSIFIED ADVERTISEMENTS

**Librarian
Hull**

up to £3800

for the Hull Site of BP Chemicals Limited, which employs about 1,800 people in a variety of technical functions, including research and development. The library is part of a small technical information group serving the Hull Site and is integrated with other information units in the Company. It is housed in well appointed accommodation and carries a stock of about 3,000 books, 8,000 patents, 10,000 pamphlets and takes about 250 periodicals.

The Librarian is responsible to the Technical Information Officer for the day to day running of the Library, including answering enquiries of a general nature, classifying and cataloguing stock, arranging interlibrary loans and controlling loans from the library's own stock.

Candidates (men or women) should be Qualified Librarians. A knowledge of chemistry or engineering would be an advantage.

Starting salary will be up to £3,800 including induction supplement, depending on age and experience. The Company offers job security, good career prospects and excellent employment conditions, including a non-contributory pension scheme. Assistance with re-location expenses will be given where appropriate.

Please telephone or write for an application form, quoting ref. LS300, to Myra Webster, Staff Officer, BP Chemicals Ltd., Salt End, Hull HU12 8DS. Tel: Hull 898261.

BP chemicals**Wellcome**

R & D Information Services (Medical)

**Science Librarian
Literature Services**

Darford, Kent

This is a new appointment arising from the consolidation of the Wellcome Group Information Services in the U.K. The Science Librarian will join an expanding team of information staff at the Group Development Laboratories, Darford, providing services to approximately 100 R & D scientists in chemical and pharmaceutical development, and chemical and biological analytical laboratories.

The successful candidate will have responsibility for the library services on site and is expected to contribute to the provision of literature services, including SDI profiles and retrospective searches, as well as enquiry work. There is already a small library staff, operating inter-library loans and a journal circulation service. The job will demand initiative as considerable developments in the library services are expected. R&D Information Services use several computer-based systems in-house, for example, the Excerpta Medica database, as well as direct access to outside services such as MEDLINE.

Candidates, in their 20's, should have a degree in an appropriate scientific discipline, with a post-graduate qualification in librarianship or information science and preferably experience of special library work. Starting salary will be up to £3,500 depending on experience, and excellent conditions of employment include 4 weeks' holiday and subsidised staff restaurant.

For an application form, please write to or ring Carol Shephard, Personnel Officer, Wellcome Foundation Limited, Temple Hill, Darford, Kent. Tel: Darford 23468.

**NEWCASTLE UPON TYNE POLYTECHNIC
LIBRARY****FACULTY LIBRARIAN
(£4,689-£4,992)**

To be responsible for Library services in the Faculty of Science and Technology. Duties include book selection, stock supervision, reference services and Library teaching.

**CATALOGUE CO-ORDINATOR
(£2,922-£3,702)**

Responsible to the Chief Cataloguer for re-cataloguing and reclassification. Experience of computerisation of records an advantage.

NJC Salary and Conditions (S.O.2 and A.P.3/4 grades respectively). For further particulars and application forms returnable by June 7, 1976, please send stamped addressed envelope to Staffing Officer, Newcastle upon Tyne Polytechnic, Ellison Building, Ellison Place, Newcastle upon Tyne NE1 6ST.

**Senior
Cataloguer
Lewes
£3,825-£4,095**

In addition to cataloguing duties the person appointed will take part in the management of the section.

Experience of computer based cataloguing systems an advantage. Applicants should be Chartered Librarians. Application forms and further details quoting TLS 63714 from Personnel Officer, East Sussex County Library, 44 St. Anne's Crescent, Lewes, BN7 1SQ. (Tel: Lewes 5400 ext 764). Closing date 14 June 1976.

**PUBLIC & UNIVERSITY****THE UNIVERSITY OF
HULL****THE BRUNNELL JONES
LIBRARY****ASSISTANT LIBRARIAN**

Applications are invited for the post of Assistant Librarian in the Brunell Jones Library.

The salary for the grade of Assistant Librarian is £2,922 to £3,702 per annum.

Further details and application forms (returnable by 11th June) from the Headmaster, Newmarket Upper School, Rymington Road, Newmarket, Suffolk CB8 0EB.

Completed forms to be returned not later than Friday 11 June, 1976.

For further particulars, please apply to The Advertisement Manager, TLS, P.O. Box No. 7, New Printing House Square, Gray's Inn Road, London WC1X 8EZ. (Tel: 01-337 1294, 7736 or 437)

U.C. BRISTOL requires a Librarian to work in the Natural History Unit. The Unit is a small, well equipped, and comfortable room, situated in the heart of the city. The Librarian will be responsible for the collection, classification, and cataloguing of the Unit's holdings, which include a wide range of scientific and technical literature. The successful candidate will be a qualified Librarian with experience in the field of scientific and technical literature. Applications should be sent to the Librarian, Natural History Unit, University of Bristol, Bristol, by 11th June, 1976.

**STAFFORDSHIRE
COUNTY COUNCIL**
COUNTY LIBRARY
COUNTY LIBRARIAN
The County Librarian is responsible for the day to day running of the County Library. The post is a full-time position and the successful candidate will be a qualified Librarian with experience in the field of general library services. Applications should be sent to the Librarian, Staffordshire County Library, County Hall, Stafford, by 11th June, 1976.

THE BRITISH COUNCIL
The British Council is seeking a Librarian to work in the Library of the British Council, London. The Librarian will be responsible for the collection, classification, and cataloguing of the Library's holdings, which include a wide range of general and specialist literature. The successful candidate will be a qualified Librarian with experience in the field of general library services. Applications should be sent to the Librarian, British Council, London, by 11th June, 1976.

**ST. THOMAS' HEALTH
DISTRICT (TEACHING)**
ST. THOMAS' HEALTH DISTRICT LIBRARY
The St. Thomas' Health District Library is seeking a Librarian to work in the Library. The Librarian will be responsible for the collection, classification, and cataloguing of the Library's holdings, which include a wide range of general and specialist literature. The successful candidate will be a qualified Librarian with experience in the field of general library services. Applications should be sent to the Librarian, St. Thomas' Health District Library, London, by 11th June, 1976.

**UNIVERSITY OF KENT,
AT CANTERBURY**
THE LIBRARY
The University Library at Canterbury is seeking a Librarian to work in the Library. The Librarian will be responsible for the collection, classification, and cataloguing of the Library's holdings, which include a wide range of general and specialist literature. The successful candidate will be a qualified Librarian with experience in the field of general library services. Applications should be sent to the Librarian, University of Kent, Canterbury, by 11th June, 1976.

THE CITY UNIVERSITY
The City University is seeking a Librarian to work in the Library. The Librarian will be responsible for the collection, classification, and cataloguing of the Library's holdings, which include a wide range of general and specialist literature. The successful candidate will be a qualified Librarian with experience in the field of general library services. Applications should be sent to the Librarian, City University, London, by 11th June, 1976.

UNIVERSITY OF ESSEX
SENIOR LIBRARY ASSISTANT
The University of Essex is seeking a Senior Library Assistant to work in the Library. The Senior Library Assistant will be responsible for the collection, classification, and cataloguing of the Library's holdings, which include a wide range of general and specialist literature. The successful candidate will be a qualified Library Assistant with experience in the field of general library services. Applications should be sent to the Librarian, University of Essex, Essex, by 11th June, 1976.

**COLLEGE OF
LIBRARIANSHIP WALES/
COLLEGE LLYFRIDWY
CYMRU**
The College of Librarianship Wales/College Llyfridwy Cymru is seeking a Librarian to work in the Library. The Librarian will be responsible for the collection, classification, and cataloguing of the Library's holdings, which include a wide range of general and specialist literature. The successful candidate will be a qualified Librarian with experience in the field of general library services. Applications should be sent to the Librarian, College of Librarianship Wales/College Llyfridwy Cymru, by 11th June, 1976.

LIBRARIANS
The following are the names of the Librarians who are currently working in the following libraries: [List of libraries and Librarians]

HERTS COUNTY COUNCIL
HERTFORDSHIRE COLLEGE OF
ART AND DESIGN
The Hertfordshire College of Art and Design is seeking a Librarian to work in the Library. The Librarian will be responsible for the collection, classification, and cataloguing of the Library's holdings, which include a wide range of general and specialist literature. The successful candidate will be a qualified Librarian with experience in the field of general library services. Applications should be sent to the Librarian, Hertfordshire College of Art and Design, by 11th June, 1976.

**THE UNIVERSITY OF
MANCHESTER**
The University of Manchester is seeking a Librarian to work in the Library. The Librarian will be responsible for the collection, classification, and cataloguing of the Library's holdings, which include a wide range of general and specialist literature. The successful candidate will be a qualified Librarian with experience in the field of general library services. Applications should be sent to the Librarian, University of Manchester, by 11th June, 1976.

**STAFFORDSHIRE
COUNTY COUNCIL**
COUNTY LIBRARY
COUNTY LIBRARIAN
The County Librarian is responsible for the day to day running of the County Library. The post is a full-time position and the successful candidate will be a qualified Librarian with experience in the field of general library services. Applications should be sent to the Librarian, Staffordshire County Library, County Hall, Stafford, by 11th June, 1976.

**WALSLEY METROPOLITAN
BOROUGH**
EDUCATION COMMITTEE
The Walsley Metropolitan Borough Education Committee is seeking a Librarian to work in the Library. The Librarian will be responsible for the collection, classification, and cataloguing of the Library's holdings, which include a wide range of general and specialist literature. The successful candidate will be a qualified Librarian with experience in the field of general library services. Applications should be sent to the Librarian, Walsley Metropolitan Borough, by 11th June, 1976.

EDUCATIONAL
WOLSEY HALL
THE OXFORD CORRESPONDENCE COLLEGE
The Oxford Correspondence College is seeking a Librarian to work in the Library. The Librarian will be responsible for the collection, classification, and cataloguing of the Library's holdings, which include a wide range of general and specialist literature. The successful candidate will be a qualified Librarian with experience in the field of general library services. Applications should be sent to the Librarian, Oxford Correspondence College, by 11th June, 1976.

ARCHIVISTS
**LANCASHIRE COUNTY
COUNCIL**
COUNTY RECORDS OFFICE
The Lancashire County Council County Records Office is seeking an Archivist to work in the Office. The Archivist will be responsible for the collection, classification, and cataloguing of the Office's holdings, which include a wide range of general and specialist literature. The successful candidate will be a qualified Archivist with experience in the field of general library services. Applications should be sent to the Archivist, Lancashire County Council, by 11th June, 1976.

APPOINTMENTS WANTED
MEDIA Research Officer. Qualified experienced media research officer seeking a position in a media research organization. Applications should be sent to the Media Research Officer, by 11th June, 1976.

ACCOMMODATION
Dylan Thomas House, Llanelli, Dyfed. Accommodation available for a period of 12 months. Applications should be sent to the Accommodation Officer, by 11th June, 1976.

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